



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

LONDON EXHIBITIONS

ART CENTRES.

LONDON.—The name that has been on everybody's lips during the past month is that of William Orpen, whose enormous success at the New English Art Club exhibition has placed the young artist suddenly in the very front rank of British painters. The beauty of his work is of a nature to appeal with equal power to layman and professional. There is nothing in it that could be objected to from the Royal Academy point of view, and, at the same time, it does not strike a discordant note in an exhibition of English impressionism. Every touch of his brush is precious, and his paint has a quality not often to be found in the work of modern painters. And that will be found to apply with equal justice to his Whistlerian *Portrait of Herbert Everett* and to his exquisite little *The Mirror*, a picture painted with the minute precision of a Terburg or Metsu.

I have been given to understand that Mr. Orpen owes much of his artistic knowledge to Mr. A. E. John. If that artist's *Little Miss Pank* at the same exhibition is a representative example of his work, it would be difficult to give credence to this assertion, but there is a sketch portrait of the artist by Mr. John at the New Gallery, which shows his ability in a very different light to the ugly *pastiche* at the New English Art Club. Although 'only a sketch' it is one of the few things at the Portrait-Painters' exhibition on which it is pleasant to linger: one of the saving few that stand out strongly from the surrounding Kenningtons, Colliers, Herman Herkomers, Hallés, and Ellis Roberts.

One wall, at least, of this exhibition has been reserved for a small group of artists for whom portrait-painting is a little more than a milch cow. The centre of that little group is Whistler's *Green and Gold*, the *Lady of the Black Heart*, an exquisite harmony of colour painted with an easy and infallible certainty of touch, but not entirely pleasing in the almost geometrical way the head and bust have been placed on the canvas. The *Lady of the Black*

Heart has a pale, elongated face, almost Japanese in its proportions, certainly not 'pretty,' but intensely fascinating in expression. Next to it hangs on one side a Watts that can hardly be described as one of the master's happiest efforts in portraiture, and on the other side Ford Madox Brown's well-known characteristic portrait of himself. Ribot, Will Rothenstein, Lavery, and Blanche complete this little group. Rothenstein's *Portrait of my Father and Mother* would deserve the greatest praise if its beauty were not marred by the faulty drawing and careless painting of the hands and arms. Much more satisfactory is his portrait of Max Beerbohm, in faultless evening attire, with his inimitable air of conscious dandyism. The dignity and elegance of Lavery's *Lady in White*, and the easy pose and vivacious expression of Blanche's *Arthur Symons, Esq.*, must touch a chord of sympathy even in those for whom the quality of paint has no meaning.

A distinct improvement can be noticed in the methods of R. Jack and R. Brough, both of whom are under the influence of Sargent. A portrait of himself by Conder, a strong portrait of Mr. Lucas by Borglum, a fine composition in the round by C. H. Shannon, and the presentments of Dr. M. Müller and Prince Troubetzkoy by Sauter are full of interest, but the last-named artist's brutal use of thick, dry paint produces the most unpleasant effects.

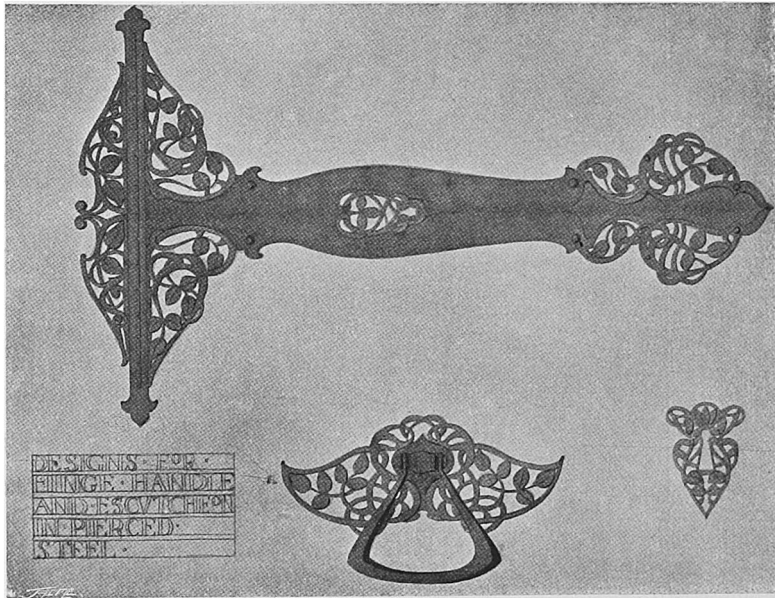
The Fine Art Society have made a pleasant departure from the customary exhibitions of pictures or water-colour drawings, by arranging an interesting show of Nelson and Edith Dawson's work in forged iron, brass, bronze, jewellery, and personal ornaments. Apart from the very fine electric light fittings and other household articles in which the best and most appropriate use has been made of the material employed, the interest centres in the happy use of enamel for various ornaments, such as buckles, rings, buttons and chatelaines. The colour effects in the combination of these rich enamels with precious stones that are not in ordinary use, such as chrysolite, spinel, aquamarine, and topaz, are exceptionally fine, and can rival with the best French work, but the shapes are chaste and simple and in accordance with the best traditions of English art.

LIVERPOOL

At the Modern Gallery, Mr. Herbert Finn is showing a new series of his water-colours of English Cathedrals. He has acquired a rare facility of suggesting the splendour of Gothic tracery with the simplest of means, and lends additional interest to his themes by his careful observation of light-effects. The early morning and the rosy hues of sunset appear to be specially attractive to him, but we are best pleased with his fine drawings of *The Reredos, Christchurch Priory*, a Gothic interior, the detail of which is almost

destroyed through the dusty rays of the midday sun by which the whole scene is flooded.

At the Dutch Gallery is a small, but very choice, collection of paintings by the brothers Maris, Corot, Daumier, and other French and Dutch masters, which includes a superb view of Paris by A. Vollon, and a nude study by James Maris, who shows as complete a mastery over the human form as he does over the rendering of Dutch towns and canals with which his name is generally associated.

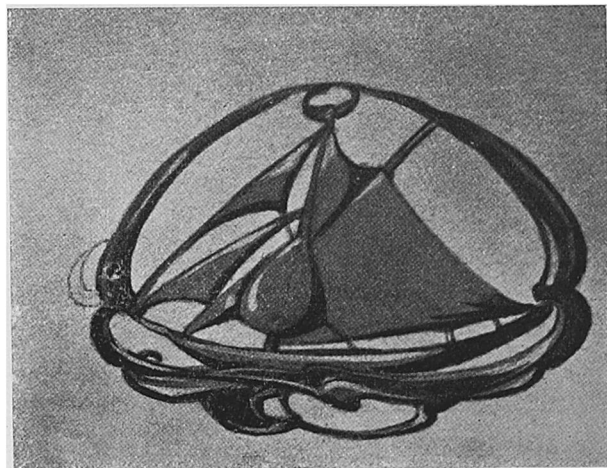


DESIGNS FOR
HINGE, HANDLE,
AND ESCUTCHEON
BY MISS NORA EVERS-SWINDELL,
LIVERPOOL

LIVERPOOL School of Art (Mount Street) recently held its annual exhibition of students' work, which was quite the strongest the School has yet shown, and covered a wide field, especially in design. We are able to give illustrations of some of the best of the exhibits.

As usual, an important feature was the life work, which showed, throughout, true appreciation of form and colour, the painting and drawing of W. A. Martin, C. W. Sharpe and Charles Rogers being noticeable among a very strong lot.

The natural outcome of this sound study from the life was evidenced by a most successful decorative use of the figure in a



BROOCH IN SILVER AND ENAMEL
BY ANNIE McLEISH, LIVERPOOL

ART CENTRES



PAGE DECORATION
BY MISS MRY L. G. COOKSEY, LIVERPOOL.

large portion of the designs, which, throughout, was strikingly individual. Too often we find a group of students all harping on one string and producing work of an unmistakeable sameness of character, which stamps it as the production of a certain school ; here, however, each designer had apparently been allowed to develop his idea in his own manner, the result being variety of style and a complete absence of mannerism.

Miss Minnie McLeish's embroidered church banner showed a simple and effective use of the figure ; Miss Winifred Horton's printed silk hanging and her nursery frieze were evidence of her power to adapt her design to widely different uses ; Miss May L. G. Cooksey was well represented by a wall fountain and the very devotional and decorative altarpiece which she has just executed for St. Anne's Church, Edge Hill.

Miss Constance Read's portière, carried out in appliqué and silk embroidery, was completely successful, the vigour of the design and the richness of colour scheme combining to produce perhaps the most striking piece of figure decoration in the exhibition.

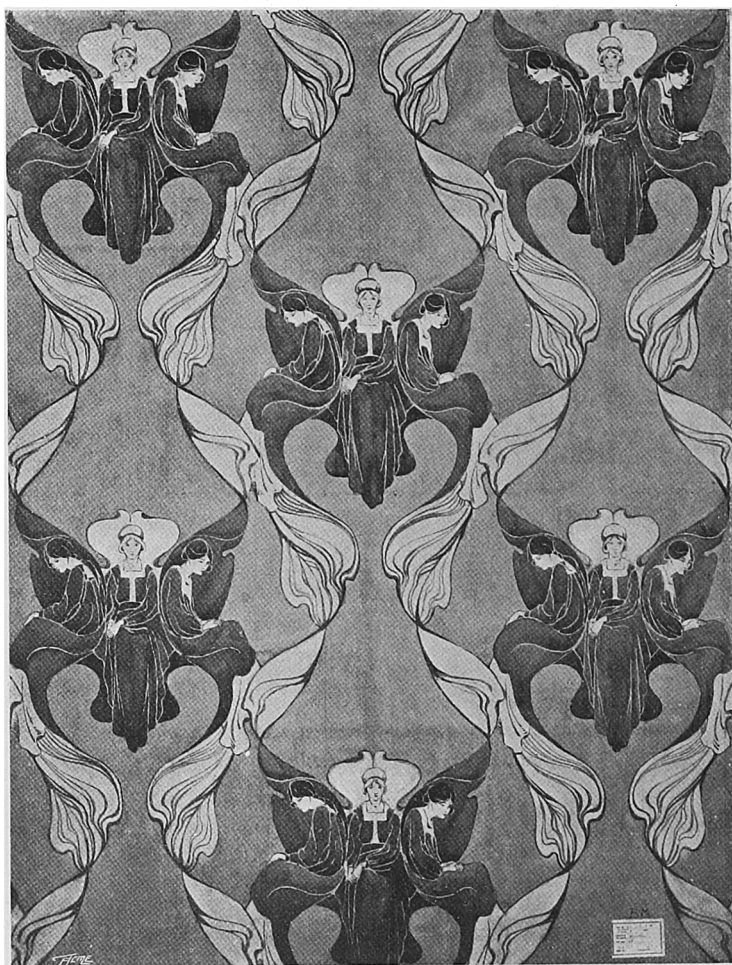
Book illustration, etching and lithography were prominent exhibits, Miss May Cooksey's illustrations to 'The Lady of Shalott,' and Miss



LITHOGRAPHIC POSTER IN TWO COLOURS
BY ANNIE McLEISH, LIVERPOOL.

LIVERPOOL

DESIGN FOR /
PRINTED SILK HANGING
BY WINIFRED HORTON,
LIVERPOOL.



SKETCH DESIGN FOR
CARVED BASIN OF A
WALL-FOUNT
BY MAY L. G. COOKSEY
LIVERPOOL.

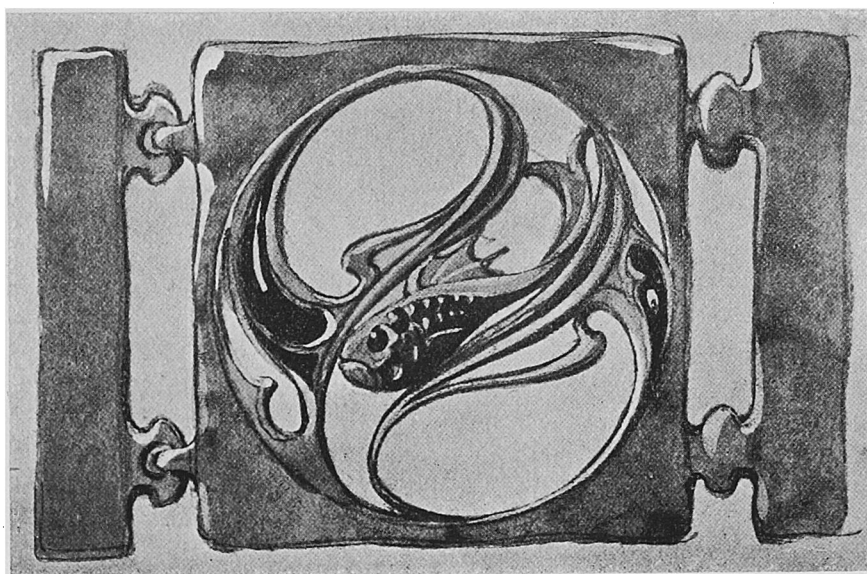
ART CENTRES



APPLIQUÉ SILK EMBROIDERED PORTIÈRE
BY CONSTANCE READ, LIVERPOOL

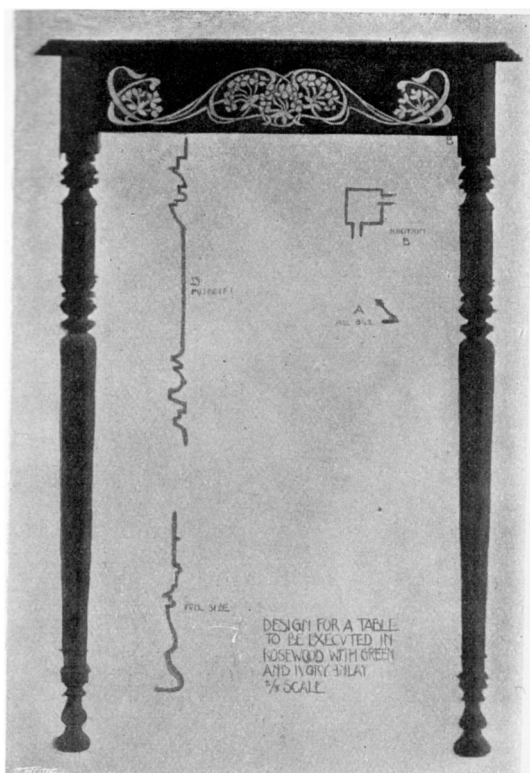


DOOR KNOCKER
BY KATIE FISHER, LIVERPOOL

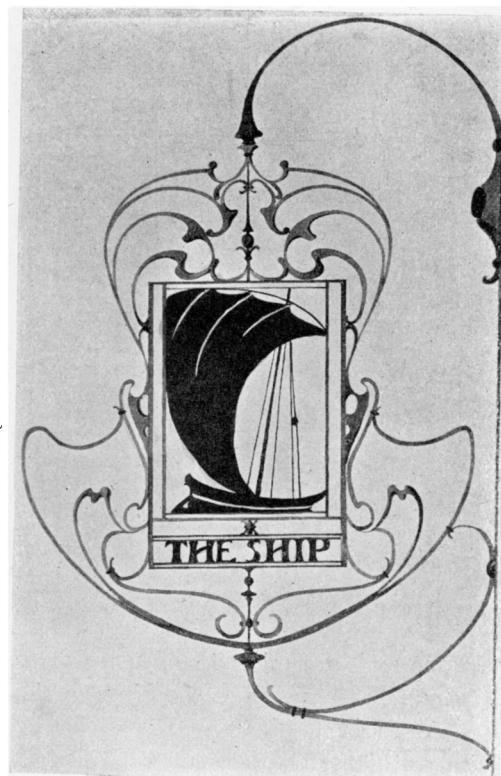


BUCKLE IN SILVER AND ENAMEL
BY ANNIE McLEISH

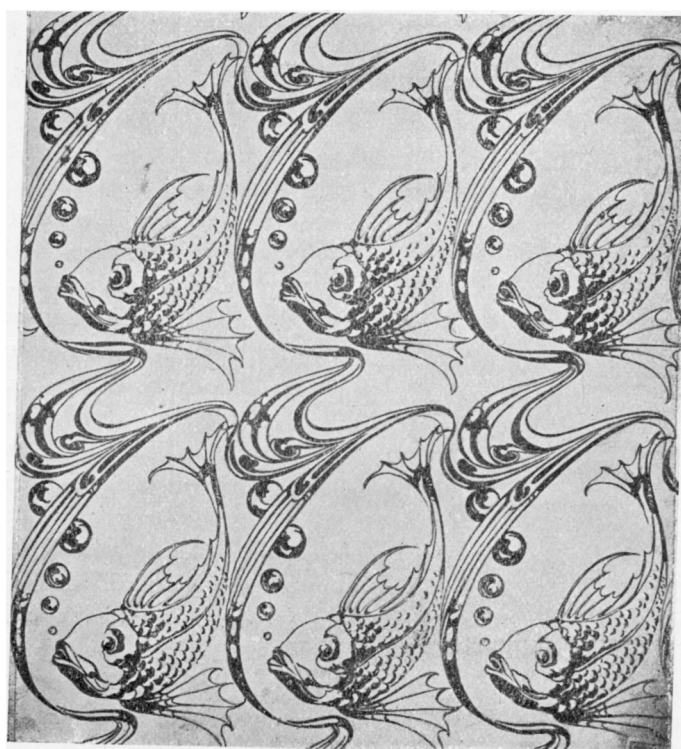
LIVERPOOL



DESIGN FOR A TABLE IN INLAID ROSEWOOD
BY WINIFRED HORTON, LIVERPOOL



INN SIGN
BY JESSIE MALCOLM, LIVERPOOL



DESIGN FOR PRINTED HANGING
BY MABEL SYSON, LIVERPOOL

THE LIVERPOOL SCHOOL OF ART



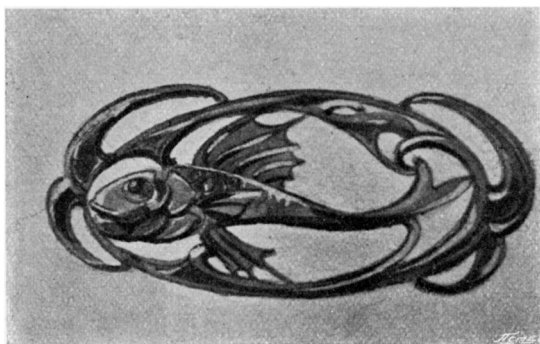
ALTAR PIECE FOR ST. ANNE'S CHURCH,
EDGE HILL
BY MAY L. G. COOKSEY, LIVERPOOL



DOOR KNOCKER
BY VIOLET BRUNTON, LIVERPOOL

Alice Horton's charming page decorations for a Christmas Carol, being most dainty in design. Miss Annie McLeish showed good black and white and some three-colour lithographs, and posters by J. C. Balmer and Miss Minnie McLeish being also effective and quite suitable for the purpose. These lithographs were designed and carried out in the School, to which has recently been added a new room fitted up for the kindred arts of lithography and etching. Of the etchers, Miss Decker and Miss Gorst were strongly represented, and the students working at this most difficult but fascinating art, bid fair to form a very strong body in the future.

Of the designs for jewellery, furniture, etc., mention may be made of the work of H. R. Fowler, Miss Laverock, Miss Syson, Miss Fisher



DESIGN FOR A BROOCH IN SILVER AND ENAMEL
BY ANNIE McLEISH LIVERPOOL

and Miss Violet Brunton. We noticed also some sound pieces of modelling from the life, and some low-relief decoration.

Under the direction of the Head Master, Mr. Fred Burrige, R.E., and his staff, the year has been an exceptionally successful one. In the National Competition the students gained one gold medal, four silver medals, eight bronze medals and eleven book prizes, Wm. A. Martin being awarded the gold medal for a very clever treatment of the figure in a design of a silk hanging.

The greatest honour of the year was the award by the International Jury on Art at the Paris Exhibition of a gold medal for the artistic character of the School's teaching. This honour, which was shared by only two other provincial schools, Birmingham and Glasgow, should be a factor in gaining for the Liverpool School of Art increased financial support from the municipality.

VIENNA

TRISTAN AND ISOLDE
BY F. STASSEN.



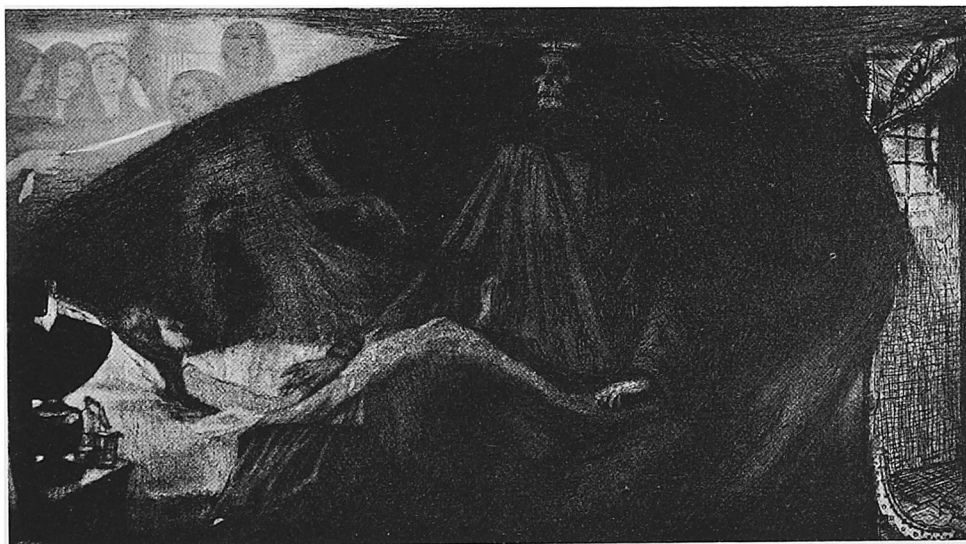
VIENNA.—Naturalism in painting has been followed by impressionism. The representation of reality leads the way again to two artistic aims—to conventionalising, reshaping, idealising of actually seen landscapes, men, scenes, and effects of air and light, and to the free development of the artist's fancy. From the world of three dimensions, the fanciful, deep artist soars away to the fourth dimension—into the world of shades and spirits. It is now the turn of mysticism, and by its side are spiritualism and theosophy. To express the unintelligible, to indicate the combination of perceptible things with mysterious events—such is the aim of the young painter-etcher, Franz Schuster, in Vienna, to whose courtesy we are indebted for the permission to reproduce two of his coloured etchings. One of them deals with the mystery of Death. Quite apart from the subject, its merit consists in the fine values of tone and in the good general effect. Both this etching and the *Mother* series—of which we reproduce No. 3—show, perhaps, a little too

much detail, a fault which is not without its advantages. F. Schuster has a strong, original imagination. There is nothing in his work that has been constructed, but much that the artist has lived through. The *Mother* series is remarkable, not only for depth of feeling, but for the excellent treatment of the landscape. F. Schuster's name will soon have a good sound in the ears of collectors of etchings.

Admirers of Richard Wagner's music-dramas will be delighted with a new publication by Messrs. Fischer and Franke, Berlin. It is an album of twelve drawings by Franz Stassen, illustrating the Bayreuth master's *Tristan and Isolde*. The drawings express the love and longing that underlie every bar of the great music-drama. Mr. Stassen has been most successful in the scene dealing with human passion. The value of the publication is increased by its elegant get-up, every sheet being printed on Japanese vellum.

Another important book is Dr. Stratz's 'Modern Woman's Dress,' published by Enke,

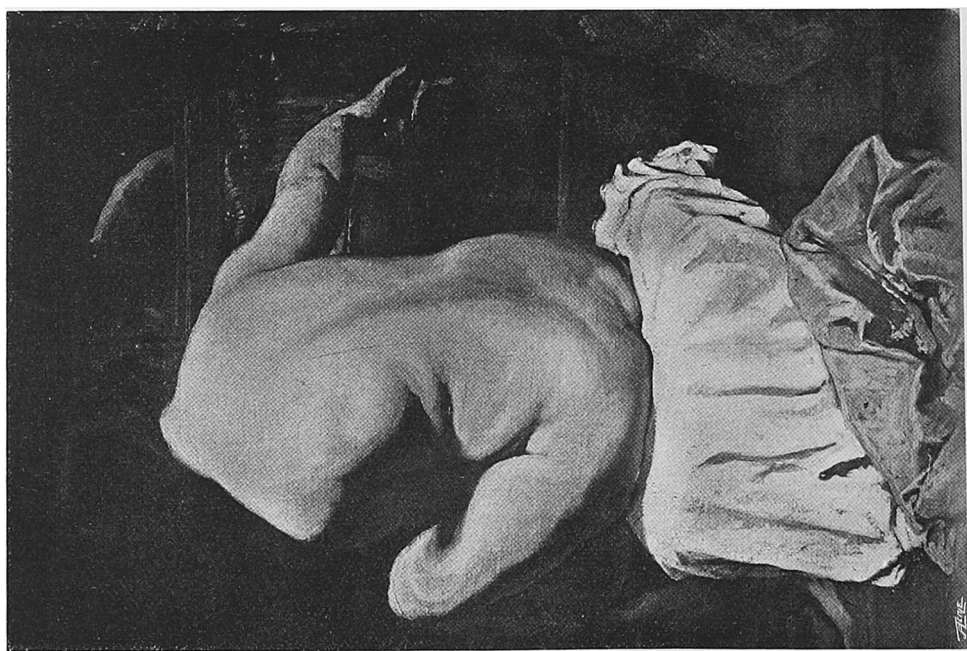
ART CENTRES



*DEATH, FROM A COLOUR ETCHING
BY F. SCHUSTER, VIENNA*



*A COLOURED ETCHING FROM THE 'MOTHER' SERIES
BY F. SCHUSTER, VIENNA*



A NUDE
BY FRANZ SMEERS, BRUSSELS



LADY IN GREY
BY M. BLIECK, BRUSSELS

BRUSSELS

Stuttgart. The numerous illustrations of this volume will make it most valuable to the art-lover and ethnologist. I must also mention a little book dealing with British arts and crafts, 'Dilettantism and Art Industry,' by Hermann Muthesius, published by Ernst, Berlin.

W. F—D.

BRUSSELS.—The Salon du Sillon, the seventh exhibition of which has just been opened at the Musée Moderne, has attracted even more public attention this year than it did on previous occasions.

The portraits and landscapes of Messrs. Bastien, Smeers, Blicck, G. M. Stevens, Wage-mans, and Pinot, the animal pictures of Mme. Bernier, the very fine nudes by Mr. Swijncop, the portraits by Mme. J. Bernier, and the illustrations by Mr. E. A. Coulon have given rise to much favourable comment on the part of artists and the general public.

I must also mention the fascinating landscapes of Messrs. Verdussen, Degreeef, and De Glumme. Sculpture, which is amply represented this year, includes some exceptionally fine works by Messrs. Nocquet, Matton, Mascré, and Marin.

G. M. S.



PORTRAIT
BY G. BERNIER, BRUSSELS